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Hue de Rotelande's Ipomedon, written shortly after 1180, must have enjoyed no small measure of success in England if we are to judge by the existence of three separate English versions, all very different, made during the last half of the fourteenth century and the first quarter of the fifteenth. The first is an 8,890-line tail-rhyme romance, a faithful translation - in medieval terms anyway - which is unusual among the English romances for its courtly tone. The second is also a metrical romance but composed in rhyming couplets; however, in no way could it be called a translation, even in the loosest sense of the word, for it is only a quarter the length of the original and does not reproduce the courtly character of the French poem. The third is a prose romance, a fairly close translation most certainly based at least in part on a manuscript of the French original; it has come down to us in an incomplete form since the last folio of the manuscript is missing. It ends, rather annoyingly, in the middle of the hero's final battle with his brother, just before he claims the hand of the heroine. To judge by its tone and style, it too was directed at a less sophisticated audience than that for whom the tail-rhyme version was written. In this article the three English works will be referred to as Versions A, B and C, which is how Kölbing labelled them in his 1889 edition. [1]

Both Versions A and C remain faithful to Hue's poem from the narrative point of view, and even Version B, while so much shorter, differs but little in the general outline of the story. All three versions retell Hue's story of La Fiere, a young woman whose beauty is exceeded only by her pride, manifested in her vow to wed none but the worthiest knight in the world, a vow she will immediately repent when she meets and falls in love with Ipomedon, a most unsuitable suitor. The remainder of the poem recounts Ipomedon's quest for prowess and his various attempts, while in disguise, to impress the heroine before finally winning her hand.

An examination of La Fiere's character and of the role she plays in the poem, should perhaps begin with a discussion of her name. Hue's La Fiere is so named, he tells us, because of 'une fere reison' to marry the most accomplished knight in the world and the bravest:

> Pur ceste parole fiere
> Ke ele ad dit en ceste manere
> La Fiere Pucele est nomee. (139-41)

Version A follows Hue closely:

All men callyd her, that her knewe,
Of Calabere the fere
. . . . . .
Fro she come to here above,
That may wax so proude of love,
Her thought no prynce her pere;
Yf she were semelyeste under schroude
Of other poyntes, she was named prowde
But of love to lere. (97-108)

For Kölbing, the name of the heroine in the other versions however causes problems. In Version C, the prose tale, the heroine is called 'the feers of Calabre' (p.324), a fact which led the editor to believe that the translator had misunderstood the French word fiere, since the Middle English 'feers' usually means 'fierce' and not 'proud'. Such is not necessarily true however. Firstly, according to the MED and OED, one of several meanings of 'feers' and 'fierce' can be either 'haughty' or 'proud', the OED's first recorded example of this meaning dating back to 1290. Secondly, Version C is written in an as yet unidentified dialect and poses not a few linguistic problems; 'feers' could perhaps be a variant of 'fere'. Lastly, and most significantly, the context in which the word 'feers' is first used makes it quite clear that the translator understood the French, for he says:

> On that day, that she toke homage of the lordes of the lond, there come such an hiegh pride in hire hertt, that hire thoght, noo king in the world were able to ben hire husbond, so farfurth that she maide an hie and feers avow to all the lordes of hire lond, that she shuld never be wedded unto nooman, but to him, that were the worthiest knight of all the worlde.
>
> And whan that the lordes of hire lond herd that proude and fers avow, theim thoght, it come of an high pride (...) because of that feers avow was she cald the feers of Calabre. (pp.323-324)

Kölbing's interpretation of the word 'feers' therefore seems to be erroneous and the problem he raises to be without foundation. Version B, on the other hand, does show a radical departure from its French source concerning the name of its heroine. In fact it gives no name to the lady at all, referring to her in eight different ways: the lady, the feyre may, the lady feyre, the eyre of Calabre, the lady bryght, swete thynge, the lady yinge, and the quene fayre and free. The term most often used is the 'Eyre of Calabre'. Again it has been suggested that the translator misunderstood his source, or that he simply forgot his heroine's name, or again that he neeeed a rhyming word for 'fayre'. Now while the first explanation is plausible, the second and third are hardly so. Even if working from memory, as Kölbing and most

later commentators think,[2] the translator would have to be unusually absent-minded to forget the name of a heroine which occurs so many times in the poem. As for his need to find a word to rhyme with 'fayre', he would have to have been a peculiarly desperate versifier to have made such a radical change. What then could be the explanation? A closer examination of the allusions to La Fiere's pride and the vow it inspires will perhaps shed more light on the question; at the same time it will teach us more about the heroine in the different versions of Ipomedon.

While Hue was anxious to impress upon his readers the heroine's good qualities - wisdom, courtesy, graciousness and refinement as well as great beauty - he was equally anxious to emphasise her pride, if we are to take into account the number of times it is alluded to directly and at some length, in the poem. The majority of these allusions occur in the first part of the poem, from the initial description of La Fiere to the departure of Ipomedon after the three-day tournament. The passages in question are found in ten different places, scattered throughout all the episodes (116-42; 152-60; 451-56; 680-87; 780-83; 967-86; 1813-16; 2175-82; 4587-614; 5641-44). Now if we turn to the three English versions we find that the first half of Version A, the closest of the three translations, has eight passages in which La Fiere's pride or her proud vow are referred to in detail (103-20; 121-32; 382-90; 702-28; 938-64; 1778-83; 2055-60; 3677-700), while Version C has six (pp.323-4, 326, 327, 329, 333-34, 347). Version B has none. Neither the word 'pride' nor the word 'vow' is ever mentioned. We find only an oblique reference to the vow at the beginning of the poem:

> She will non, þat is on lyffe,
> But he doughtyeste be of hande,
> That suche on is non lyvande. (128-30)

This is not elaborated upon, nor is it alluded to again. Rather, the heroine is portrayed as being preoccupied with Ipomedon's identity and social rank more than with his prowess. Only in this version, for example, does she arrange the hunt specifically so that 'she myght know hym by his game' (364), and only in this version does the author point explicitly to Ipomedon's ability to dress the deer as proof of his nobility rather than his simply 'curteis e vaillant' nature, as in the French (403-10) and other English versions. The lady's anxiety that her hero be of the same social rank as herself is born not of pride, and even less of pride in love, the type of orgeuil of which La Fiere is guilty, [3] but of a perfectly normal concern for the problems incurred by marrying outside one's class, problems attested amply both in the social and historical records and in the romance literature of the period.

In the French poem and the English A and C Versions, great emphasis

is placed upon the heroine's concern for Ipomedon's seeming lack of prowess, which would automatically exclude him from being the 'worthiest knight' and thus eligible to marry La Fiere. In Hue's poem, Ipomedon 'par semblant trop cuars esteit' because he did not like feats of prowess except in hunting (521-31). Version A says that 'prowde men of the cowrte for thy/Cowarde gan hym call' (526-26), while Version C alludes to his cowardice in the phrase 'Bot among all othre every man had pite of him, for theim thoght, he had no list to justing ne to tourneing no to manhede, bot all only to hunting and to hauking' (p.325). In the two versions it is implied that it is the heroine's proud vow that causes her to suffer from the courtiers' mocking and the hero's continued refusal to prove himself worthy in the feats of chivalry. In Version B however there is no allusion either to the vow or the lack of prowess. The fact that this is not merely an oversight is supported by another change made by the author of Version B in the account of the feast that follows the hunt. In the original and in Versions A and C, the heroine rebukes Ipomedon indirectly for his lack of prowess by directing her comments at her cousin, Jason. A man, she says, wins his lady's heart not by gazing at her (as Ipomedon has been doing throughout the feast), but by performing feats of chivalry. In Version B the mention of chivalry is omitted. The heroine's suffering in Version B then is caused by the realisation that she is in love with a knight of whose identity and country of origin she is totally ignorant. He does 'seem' a 'gentilmon' (on account of his fair appearance and 'doughtiness of hond' in hunting) but she cannot be sure; her main concern is 'whens he come' and 'what he was' (357). In other words, the emphasis is on the heroine's social dilemma (Ipomedon's rank, family, native land) rather than on any psychological one caused by her pride. On account of this important shift, the guilt and bitter regret expressed in La Fiere's,the 'fere's' and the 'feers's laments are absent from Version B's portrait of the heroine which has none of the depth of those found in the other versions. The 'Eyre of Calabre' is thus a rather one-dimensional figure of far less interest to the modern reader but no doubt more accessible to the audience for whom Version B was obviously intended.

The second half of Hue's Ipomedon contains fewer references to La Fiere's proud vow, presumably because the poet felt he had sufficiently emphasised his heroine's character and established the vow as the mainspring of the action. (The second part is also more concerned with Ipomedon's quest for prowess, with the attention shifting somewhat to the hero at the expense of the heroine.) La Fiere's vow is alluded to, although briefly, in four passages. Leonin, the wicked suitor, claims in his first dialogue with Ipomedon that only he can meet La Fiere's standards (9492-92), then in his second dialogue, concedes that Ipomedon has proved himself the worthier knight (9883-84). La Fiere's uncle, in the third passage, makes a similar statement in his praise of the hero and points out that La Fiere is therefore not breaking her

vow in marrying him (10471-74). Finally, in his description of the marriage, Hue makes one of his many off-colour jokes about virginity by saying that La Fiere must indeed have been faithful to her vow 'kar deske adunc pucele fu' (10503-04). Version A also contains four references to pride and to the vow, repeating one of Hue's passages twice but omitting his final reference to the lady's virginity (7767-78, 8102-03, 8282-83, 8160-01); Version C contains only one (p.356); Version B, once again, contains none.

It would seem therefore that the change in the heroine's name in Version B, from 'fere' to 'Eyre', is not due to forgetfulness, even less to a misunderstanding of the French, but comes from a conscious desire on the part of the translator to change the point of view of the narrative - from a focus on the heroine's pride as central to the action to a focus on the hero's life of adventure and prowess for the sake of chivalry and adventure rather than of love. Further examination of the heroine's character as described by the various authors will bear this out. It will also point to other changes, granted more subtle ones, in all three English versions that make these works very different from Hue's Ipomedon and La Fiere very different from her English sisters.

In the French poem we find three brief descriptions of La Fiere at the opening. We are told of her age (she is fifteen), her physical beauty (but briefly) and her moral qualities: she is full of toutes buntez and is quointe and curteis (105-15). We then hear why she is renowned the world over; it is on account of her valeur, pruesce, beauté, largesce, sen and curteisie (153-55). Finally, we learn about her, as does Ipomedon, from overhearing the courtiers' remarks: anseignee and curteis she is known for her affaitement (216-20). We have to wait however for two thousand lines before being given a full description of her physical charms. In a passage of sixty-nine lines Hue conforms closely to the literary conventions of contemporary portrait description (2211-80). He cannot however resist ending on a crude note, with a reference to the heroine's small cunet, a reference that A.J. Holden considers not only obscene but also, due to its placement in the conventional catalogue of feminine charms, an element contributing to the overall ironic tone of Hue's poem. The description of this part of the heroine's anatomy is conspicuously absent from all three English versions, but then so is most of the rest of the passage describing her beauty.[4]

Two out of three English authors keep the brief description with which Hue begins, although these too are handled somewhat differently, there being several changes. In Version A, for example, the heroine is said to be eleven, not twelve, when her parents die (83), while in Version C she is ten (p.323). In Version B the whole initial description is completely omitted. Not surprisingly, details such as the superlative beauty of the

heroine, quite indescribable in words, and the wisdom and courtesy for which she is renowned throughout the world remain, for they are the stuff of which romance is made. The difference resides in the amount of emphasis the description is given in the English poems. This can be seen particularly clearly in the second description of the heroine, this time furnished by the courtiers at Ipomedon's parents' palace. Hue gives us only four lines, emphasising her courtesy and refinement (217-20); the poet of Version A gives us five, emphasising her fairness and goodness (179-83); Version B's author however extends the brief description to eighteen lines (113-30). He does so, no doubt, for two reasons. Firstly, this is the only description he provides, and secondly, because he is writing for a far less courtly audience he has to make falling in love by hearsay, a popular motif in courtly literature, more plausible. Six lines are devoted to describing the heroine's physical beauty and four to her honour and goodness. The rather moralising Version C does not refer to the heroine's beauty at all and even omits to mention her pride in this passage; it emphasises rather her 'worship' and 'honour', thus giving a more balanced picture of the heroine (p.324).

Even more revealing of the differences between Hue's poem and the three English adaptations are the descriptions of the lady's reactions to love. Generally speaking, the French romances are more concerned than the English with analysing in detailed fashion the effects of love.[5] This is certainly true of the various Ipomedons. La Fiere's torments of doubt, love and regret and her feelings of wretched despair appear over and over again throughout Hue's poem, in lengthy comments by the narrator or in monologues in the forms of complaints uttered by La Fiere, or again in snatches of dialogue between La Fiere and her companion, Ismeine. While many of these reappear in the English poems, particularly in Version A of course, they are greatly reduced in length and much less analytical in nature. They are also very different in tone.

Version A, as the most courtly of the three English works, is closest to the French source in its concern with the effects of amour courtois, and is indeed unusual among the English romances for that reason. Nevertheless there are some differences that can be seen through the heroine's attitude towards love. The French poem emphasises, through the person of La Fiere, the power of love and its ability to avenge itself on those who despise it. The heroine's disdain for love, which manifests itself in the pride and conceit with which she views her suitors, is her dominant characteristic when the poem opens and prevents her from falling in love with Ipomedon immediately:

> Si quers n'est pas oncor dauntês,
> Mes Deu lui doint de ceo assez,
> E a tutes les orguiloses
> Ke d'amer sunt si desiroses. (453-56)

But resist long she cannot. Much of the tension in the first part of the poem arises from the conflict between her growing love for the hero and the memory of her vow. With fine dramatic irony La Fiere describes the madness that comes from being in love, a madness to which she herself is soon to fall victim: Car cil qui a amur entent/Il pert tot autre escient (895-96). The madness is accompanied by all the other symptoms of mal d'amour which courtly lovers exhibit. La Fiere dutifully reproduces them all: sleeplessness, hot and cold fits, trembling, palpitations, change of colour in her cheeks, fainting, desire for death, bitter regret for past folly, and even cursing one's day and time of birth.

The same tension is felt in Version A, which reproduces much of the heroine's self-analysis and torment and describes her falling in love with Ipomedon in similar terms. The following rendering of the lines quoted in the previous paragraph shows how close the translation is to its model, even reproducing, in rare fashion, one of the narrator's moralistic and rather mocking comments:

> And longe hym beheldes the fere,
> But no thynge chaunges her chere
> For carpynge of the crowde;
> Her hertte is sett so mekyll of wyte,
> With love it is not dauntyd yte.
> Thowȝe she be shene in scheroude;
> But aftur sore it bande the fre.
> And so I wold, that all ye shuld be,
> That is of love so prowde! (382-90)

Version C, being less concerned with courtly motifs such as amour courtois, passes over the details rapidly, yet a similar tension is present. In Version B, as we might expect, the tension is virtually non-existent. As for the love monologues, of which there are seven lengthy ones in the French original, six reappear in Version A, although in much shorter versions, in which the overall tone of the French is faithfully reproduced. Four are kept by the translator of Version C but all are very short and not very profound, teaching us but little of the heroine's inner conflict. Version B keeps only three and they are even more brief and superficial than those in the prose tale.

The absence of the love monologues and complaints should come as no surprise to the reader of Versions C and B, for as we made clear earlier, neither rendering seeks to present a sophisticated poem about a courtly heroine and her torments of love; C aims to recount a good if rather moralistic tale, while B obviously intends to provide lively entertainment, which it succeeds in doing. Moroever, in B, the focus is less on the heroine than on the hero, as

we have already pointed out. The Eyre's only concern seems to be her regret at having lost an opportunity to marry a promising young knight on account of a few rash words. Her deep love for him is not convincing and as for the deepening sense of humility she feels in both A and C, it is totally absent. She continues to be convinced that Ipomedon will return to her, as she was convinced at the opening of the poem that he had not come just to serve her but because he was already in love with her. All the emphasis on the service and secret love motif present in Hue's poem is lost, again because of the shift in tone from courtly romance to tale of love and adventure.

The treatment of the heroine in all three English versions is, on the whole, a sympathetic one, far more sympathetic in fact than in Hue's poem where there is always an undercurrent of sarcasm. The 'feers', in the prose tale in particular, is more romantically presented than in the others. This is the only version, for example, in which the heroine expresses right from the start her preference for exile and disinheritance to a life without Ipomedon. While her feelings of guilt and regret receive more emphasis than in the other English versions, her wilfulness and deviousness receive less and she is certainly portrayed as being less capricious.

With respect to the heroine's capriciousness, it is interesting to note the changes that take place in the four different versions of the three-day battle, with the succession of the White, Red and Black Knights, all of whom of course are Ipomedon incognito, a fact not known by the heroine until the evening after each battle.[6] The tension felt by La Fiere, the 'fere' and the 'feers' when they realise they find the various knights attractive is caused by the memory of their vow - these 'new' contenders all respond to the criterion of worthiest knight and should therefore be accepted as suitors, but the memory of Ipomedon lingers on in the heroine's memory. Nevertheless only the French poem has the heroine quickly resolving her fleeting crise de conscience each time and quite ready to accept all three. This rather strongly suggests that La Fiere is a little less loyal than her English counterparts, a fact confirmed by other remarks that Hue slips in after each of La Fiere's comments following the battles. The poet's cynical humour expresses itself in the juxtaposition of La Fiere's sighing for Ipomedon, then immediately, in the same breath, musing on the desirability of the knight who happens to be winning. Lamenting the absence of her love, pruësce i faut, u il est mort, she immediately proclaims her admiration for the White Knight, who is hardiz e pruz e fier, and worthy of a pucele de grant renumee (herself of course), only in the next few lines to refer again to her love whom she will have to abandon if he does not return (3757-72). The rather sly tone is upheld by the narrator's comments. One such remark follows the account of the murne e pensive and dolente, maubaille e doleruse heroine lamenting the departure of Ipomedon and the Red Knight, and turning to the White Knight with interest:

S'el n'ose sun ami atendre;
Ne fust sa trop grant leauté
El l'eüst ja mut tost amé. (4798-800)

In the English versions, even in Version A, which remains the closest translation, such comments are markedly absent.

This is also true of Hue's anti-feminine thrusts, many of which are directed at La Fiere, who is guilty of displaying many of the 'captivating' traits for which, according to Hue, women are known.[7] She is devious, deceitful, and able to wield power over men (seen in her dealings with her uncle and the barons); she is covetous (seen in her desire for Ipomedon as soon as he leaves); and she is fickle (seen in the change of heart at the tournaments). None of these traits is alluded to in any of the English versions and as a result, the overall picture of the heroine is a much more sympathetic one. This change is consistent with the fact that the English works are very different in tone from Hue's. Gone is the cynicism, gone is the parody, and gone, it must be admitted, is much of the humour.

The change in the character of the heroine plays no small role in this shift of tone. Nothing can illustrate the point better than a comparison of the endings of Versions A and B with that of Hue's poem (Version C has no ending it will be remembered), where two jokes involving the heroine are made. The first concerns La Fiere's virginity, a sure proof of her fidelity to her vow (10503-04), while the second states that the lovers, who had kept their virginity for each other, now entrefoutent tute jur (10513-16). Both jokes are omitted from the English poems. The humorous tone of Hue's poem is further heightened by his parodic use of the epilogue to lovers (probably taken from Tristan), which he makes obscene. In Version A it is Ipomedon, not the author, who pronounces the epilogue with its perfectly respectable message to other lovers. Moreover, this same version changes the tone from parodic to romantic through adding some details concerning the heroine: she dies of a broken heart after Ipomedon's death at Thebes. In the original, Ipomedon's death at Thebes is juxtaposed with a hoax about Hue's authorship of the Roman de Thebes; this is not kept in the English. The heroine thus contributes to the change of tone in the English poem, a change that, on account of its consistency, cannot be believed to be accidental.

La Fiere's and her English counterparts' roles however extend beyond that of simply establishing tone. In Hue's poem the heroine fulfills a central function, for her pride and the vow it inspires are the mainspring of the action. She governs Ipomedon's life from the moment he hears about her, and it is in order to win her hand - eventually - that he travels Europe in search of chivalry, returning twice to Calabria to fight for her. As we have seen, Versions A and C are faithful to their source from this point of view; Version B is much

less so. For Hue, La Fiere is an example of the courtly lady who is an orgeuilleuse d'amour, one that must, as he says, be dauntée. She is of the company of those to whom Ipomedon sends his final message: those who hold themselves aloof from love will, if they do not reform, be excommunicated from the God of Love's court (10560-70). The 'fere' is a similar example of a lady 'proud in love', the courtly lady who disdains love, as we saw in the quotations on pages 57 and 62. None of this appears in Version B. The heroine of Version C is proud and disdainful but her pride in love, specifically, does not inspire such strong criticism, being always balanced against her virtues. Again we can impute the changes in B and C to the kinds of audience for whom each work was written; the orgeuilleuse d'amour would not have been a familiar figure to a popular or less courtly listener or reader.

The English versions of Hue's Ipomedon provide us with a unique opportunity to compare with the French original, not one but three different translations. They are all very different both from their French model and from one another. Not least among the differences they display is the portrayal of the heroine, who evolves from the almost caricatural figure of an orgeuilleuse d'amour, rather unsympathetically drawn by the sarcastic and even at times cruel Anglo-Norman poet, to a more likeable and less remote heroine in the A version, a more moral and little less disdainful one in C, and finally, an eminently practical but rather dull young woman in B.

As indicated earlier, the difference in the nature of the various heroines is consistent enough within each version for us to be able to assert quite safely that the changes are not due to an inadequate knowledge of French, an inability to translate, or a poor memory, as Kölbing believed. They are, on the contrary, intentional. They reflect what today translation theorists would call the 'receptor-response' concerns of the translator, in other words, his awareness of the need to adapt his translation to suit the needs of his audience. The medieval translator was an exponent par excellence of such a theory. Audience intention then is responsible for the evolution of La Fiere that we have outlined above. Version A, a poem on courtly love and its effects on the heroine, is obviously intended for a courtly audience and thus betrays the least evidence of adaptation; Version B, a tale retold for a popular audience, betrays the most; Version C, probably composed for a fairly sophisticated audience, stands somewhere between the two. Consequently, the heroine is transformed less in A than in C, while she suffers her greatest change in B. The courtly love conventions governing her portrayal, such as the orgeuilleuse d'amour tradition, the love monologues and laments, the analysis of amour courtois and its effects on her, and so on, are kept in A and C, although given less prominence, because the audience would readily recognise and understand them. The popular audience of B would not; they are therefore omitted.

When we turn to the salient features of Hue's style in Ipomedon, the question of audience intention becomes a little more complex, in part because these features - humour verging on parody, parody per se, cynicism, particularly concerning women - are not common to all romances. They contribute in fact to setting Ipomedon somewhat apart from the earlier compositions of similar genre whose very conventions the poet is parodying. Some of the humour is retained in A and C, but only the good-natured humour. One episode which illustrates this is the stammering scene, in which La Fiere is unable to utter Ipomedon's name. It is even longer in the A and C versions but is missing from B, presumably because it is a romance convention that would go unappreciated by the audience, or because it would slow up the action - the pace of the B version is not the slow, leisurely rhythm of the courtly romance but the brisk, lively one of the tale. The various elements of parody for which La Fiere serves as a vehicle are, on the other hand, absent from all the English versions, as are the majority of cynical comments made about the heroine and directed through her at all women. Here the argument of audience intention still holds, but it shifts focus as it were and we find ourselves in the rather murkier waters of national tastes and traditions.

By the time the translations were written, Ipomedon was roughly two hundred years old. It belonged, both historically and linguistically, to another world, one which had become remote and foreign. The historical and cultural differences between England and France that evolved during the period between Hue's composition of Ipomedon and the appearance of our three English versions produced very different forms of courtly literature, with very different characteristics and conventions. Writers such as Everett, Gist and Wilcox, as well as commentators on medieval romances in general, like Billings and Wells, point to the greater modesty and piety of the English heroines and to their lesser degree of sophistication.[8] Such comments certainly hold true for the English sisters of La Fiere, particularly those in Versions B and C. In another study at present in progress, my own findings concerning the portrayal of women, of women in love, and of marriage, in translated romances other than Ipomedon (Floris and Blaunchefleur, Partonope of Blois, Landeval and Sir Launfal) confirm that such differences do exist. To return to our present comparative study of the various heroines in the Ipomedon tales however, we can say that it sheds more light on, and supports, the view that one of the fundamental differences between the French and the English romances is the treatment of women. Even in the most faithful of translations, of which Version A is a good example, the heroines owe less to the courtly romance tradition and are presented in a more sympathetic and more human light. The medieval English translators and adapters of French romances as a group obviously felt no compunction to follow their sources closely, or even to copy faithfully the portraits of the heroes and heroines. The translators of Ipomedon stand squarely in this tradition. The changes that

their heroines embody thus serve not only to illustrate the evolution of La Fiere in England; they also contribute to our knowledge of the methods that the English translators of the French courtly romances used. La Fiere and her English counterparts serve then as a fine and particularly revealing example of how French romance evolved and changed in England.

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NOTES

1. All quotations from all three English versions are taken from Ipomedon in drei englischen bearbeitungen, ed. Köbling, Breslau 1889. Quotations from the French poem are taken from Ipomedon, ed. A.J. Holden, Paris 1979.

2. See, for example, Kölbing, p.LXI, and Laura A. Hibbard, Mediaeval Romance in England, New York 1924; repr. New York: B. Franklin, 1960, pp.224-30.

3. The tradition of the Orgeuilleuse d'amour is given briefly in Philippe Ménard's Le Rire et le Sourire dans le roman courtois en France au Moyen Age, Geneva 1969, pp.220-22.

4. Holden, pp.53, 536, asserts that the passage is so obscene that it has been removed from the B and D manuscripts by prudish scribes. This could account for the fact that it is missing from the English versions. We do not know of course from which French manuscripts the authors of Versions A and C were working. The author of Version B is thought to have composed his poem from memory, although this too is open to discussion.

5. For differences in this respect between the English and French romances, see in particular Dorothy Everett, 'A Characterization of the English Medieval Romances' in Essays on Middle English Literature, ed. P. Kean, Oxford 1955, pp.1-22, M.A. Gist, Love and War in the Middle English Romances, Philadelphia 1947, pp.1-10, and J. Wilcox, 'French Courtly Love in English Composite Romances', Papers of the Michigan Academy of Science, Arts and Letters, XVIII, 576-90.

6. The pattern of behaviour in the four versions is as follows: Day one: French, A and C have the heroine attracted to the White Knight yet remembering her former love; B has no such tension as the heroine is merely impressed by the new knight's being 'worthiest of dede' (832). Day two: French and A see a heightening of the tension as the heroine is now ready to love the Red Knight yet still afraid to lose Ipomedon; B portrays the heroine lamenting for the White Knight but makes no comment concerning her feeling for the Red Knight; C has the heroine guess the identity of the Red Knight, a change which constitutes a loss both in terms of translation and poetic tension. Day three: French only has the heroine resigned to taking the Black Knight. Also noteworthy is the reason given for the

heroine's lamenting in Version B; she is angry with herself for not having recognised the hero's worth and rank before, whereas in all the other versions she is anguished at not having recognised the disguised Ipomedon in the field. A last change in Version B that is not without significance is the heroine's confidence, bordering almost on arrogance, concerning the hero's return to her; having fought for her, he will not now abandon her.

7. Of Hue's anti-feminism, Holden, p.55, says: 'l'anti-féminisme de Hue est toujours présent, tantôt à l'état sous-jacent, tantôt éclatant en propos désabusés qui dépassent en aigreur tout ce qu'on trouve habituellement dans les romans qui se donnent pour courtois. (...) La femme chez Hue est hautaine (tant qu'elle n'a pas succombé aux assauts de l'amour), intriguante, rusée, inconstante dans ses affections, et surtout libidineuse et incapable de résister, ne serait-ce qu'une seconde, aux impulsions de ses désirs physiques'.

8. See note 5 above for Everett, Gist and Wilcox. See also Anna Hunt Billings, A Guide to English Metrical Romances, New York 1901, and J.E. Wells, A Manual of the Writings in Middle English, New Haven, 1916.